SAN FRANCISCO ART ASSOCIATION
BULLETIN
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The Fifty-ninth Annual

San Francisco Art Association Show Too Limited

By Rinaldo Cuneo

To be elected chairman of a jury of selection seems to carry with it the added responsibility of an account for our *Bulletin*. I find myself just over one difficult job and presented with the need of putting it down on paper.

Like all jurors, after completing the task of judging, I've been left disgusted with the whole business of juries and jurying. Were we exceptionally critical? Is it possible for nine people to see eye to eye about paintings? Hasn't the time come to put into operation the plan Piazzoni suggested and that we've so often discussed?

I believe we should try that plan next year. I mean the electing of an impartial jury of solid artists and allowing them to select what they feel to be the best show. (We could limit each artist to two paintings.) Then, the rejected works should be hung separately, equal consideration in hanging being given to them.

Now when I say the rejected work I eliminate that element that is unanimously considered "out" — there's always a certain amount of student work or dilletante stuff submitted that doesn't belong in any standard show. But I would leave in all work that has been under consideration but finally rejected. the work usually termed "doubtful." Many of the artists have agreed that this would be a fine departure. Dr. Morley liked the idea at once. Piazzoni is enthusiastic to hang such a show. I believe the publicity attending such a venture would liven things up and nothing can harm a painting that proves itself good. The history of great work that has been excluded from exhibitions testifies to this point.

The jury for the present annual was comprised of nine persons. Each painting came before us one at a time and each was carefully considered. Only those unanimously voted against were taken from the gallery. The great majority were considered over and over again, some as many as three times. In all but a few the jury was ignorant of the artist's name. We certainly were conscientious and yet I'm left with the conviction that we were too tough.

The show itself is a good one. It is truly representative of contemporary art. But as a

Two Sisters. 161 By Ardath Coldwell.
Parilia Prize for Sculpture.

matter of fact, (and as an artist, I am loathe to say this), there is very little truly creative work being done today. This is not only true of America, but of the world. There is too much technique and too little of that abstract translation of form and mood that makes for creative expression.

However, this fifty-ninth annual, now hanging at the San Francisco Museum of Art, is a commendable cross section of Western painting and sculpture. In many cases it is, in point of originality of concept, ahead of other leading American exhibitions. It would be even stronger were it more inclusive.

Artist Members of the Art Association are asked to send notices of their exhibitions, commissions, etc., to the *Bulletin* Editor. Please also send brief statements pertaining to technique, dimensions, or other matters of special interest. The *Bulletin* includes in this request all commissions at the Fair.

Sundays and Holidays. By THEODORE C. POLOS.
Anne Bremer Memorial Prize.

Fifty-Ninth Annual Prize Winners

Anne Bremer Memorial Prize, $200, to Theodore C. Polos for Oil Painting "*Sundays and Holidays.*"

Parilia Purchase Prize, $250, to Otis Oldfield for Painting "*White Bowl.*"

Parilia Prize, $250, to Ardath Coldwell for Clay Sculpture "*Two Sisters.*"

First Artist Fund Prize, $125, to Lester Matthews for Wood Sculpture "*Mother of the Sea.*"

Second Artist Fund Prize, $75, to Hamilton Wolf for Oil Painting "*Next.*"

San Francisco Art Association Medal first award for Painting to Nicola Ziroli for Oil Painting "*South Side Chicago.*"

San Francisco Art Association Medal first award for Sculpture to Carl George for "*Figure.*"

San Francisco Art Association Certificate Honorable Mention for Painting to Harriet Whedon for Oil "*Daly City, Circus.*"

San Francisco Art Association Certificate Honorable Mention for Sculpture to Mathilde Schaefer for Wood Sculpture "*Navajo in Sandstorm.*"

Statistics of Annual

Entries, 624; accepted works, 129; San Francisco Artists included, 57; other California Artists, 31; Artists from other states, 15.

Members' Gallery

The following will show at the Art Association Gallery at the San Francisco Museum of Art: John Haley—through April 9th. David Chun—April 10 through April 30. Anna Klumpke—May 1st through May 15.

A mural for the Hillsborough District School, depicting an historical Spanish theme centered around Juan Bautista De Anza, Spanish explorer, is being executed by John Moxom of the WPA Federal Art Project.

Modern Fine Bookbinding at the Fair

By Morgan Gunst

Up to about fifty years ago Fine Bookbinding in the main was inarticulate. Bindings in the past were too frequently enriched with the family crest of the owner.

A whole new conception of Fine Bookbinding has developed during the last fifty years, and this development we call "Modern."

Modern Hand Bookbinding is really modern in this: it is at the service of the text—it symbolizes the content—exalts the printing—and is in color harmony with the illustrations. Formerly the master craftsman reached perfection of execution but he worked in the "traditional" style. More recently, in addition to retaining the craftsman's ideal in perfection of execution, there has been a departure, and by the use of new media, creation of ideas and styles of design and versatility of technique, the artisan has become the artist. He has evolved a variety of aesthetic expressions befitting and symbolic of the beautiful typography and illustration, and of the text itself. He is of course aware that a brilliantly designed binding is not suitable to a poorly printed book or mediocre content. Each book presents a different problem in design, and every book demands its own solution. The artist's effort is to create a binding uniquely suited to that particular book and to no other. Formerly the artisan clothed the book—today the artist weds the binding to the book.

In the Decorative Arts Section of the Palace of Fine Arts has been assembled a collection of exhibits representative of the finest contemporary bookbinding in the world. Belgium, Canada, Denmark, England, Finland, France, Hungary, Norway, Poland, Sweden, Switzerland and the United States — twelve countries in all, to which have been added certain special exhibits to complement and permit a fuller visualization of this art. Special Exhibits of T. J. Cobden-Sanderson, Marius Michel and Pierre Legrain were included because of their inspiration and influence upon contemporary fine bookbinding. As an indication of what the several countries are doing to foster the development of Fine Bookbinding, Columbia University's 1938 Class of Forty Students each bound a book, and the nine selected winners form a special exhibit; likewise, Ecole Estienne, Paris, have lent some of the books bound by their advanced pupils for the Paris 1937 Exposition.

There is in addition an atelier actually demonstrating the art of fine bookbinding, which includes a display of the tools and materials used in the various processes.

Mother of the Sea. 163 *By* Lester Matthews. *First Artist Fund Prize.*

France excels in this "artist-artisan" modern development. We were particularly fortunate in being able to obtain examples of practically every one of the leading French bookbinders. But the most remarkable thing is that France, in addition to the superiority of the creations of its several leaders, has a very large number of bookbinders whose work is not far behind that of the leaders.

We are especially proud of our local section and believe it proves that San Francisco, which has for so long been able to boast of its fine printing, can likewise boast of its fine bookbinding.

It is our sincere hope that this exhibit—perhaps the most comprehensive of its kind ever shown in the United States—will increase the understanding and appreciation for what has been a comparatively little-known art expression.

San Francisco Art Association Bulletin

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Competitions Open

The following lists two competitions from the Section of Fine Arts, Procurement Division of the Treasury Department:

$29,000 National Competition for nine tempera or fresco panels to decorate the lobby of the St. Louis, Missouri, postoffice. This amount will cover complete cost of execution and installation of the decorations. Artists must submit sketches in the scale of one-half inch to the foot for each of the nine murals. The sketches for the five panels on the South wall must be in full color. Other panels in black and white or color. Open to all American artists.

Two sculptures for the entrance lobby of the Los Angeles postoffice and courthouse. Open to all sculptors resident of or attached to the states west of the Mississippi River. Material: either marble, aluminum or bronze. The sum of $7,200 is to be paid for each sculpture, including a marble base. This amount must cover the complete cost of models, materials, execution and installation of the work. Each sculpture shall be eight feet high. Models must be submitted, with carrying charges prepaid, or delivered in person, to Mr. E. C. Maxwell, Director of the Foundation of Western Art, 627 South Carondelet Street, Los Angeles, on or before August 1, 1939.

Competition requirements are listed in the Treasury Department Bulletin No. 18 for February, on file in the Library, San Francisco Museum of Art.

An exhibition of student work, California School of Fine Arts, has been hung in the entrance to the San Francisco Building, Golden Gate International Exposition. It includes painting, sculpture, drawing, prints, textiles and ceramics.

Mallette Dean has been awarded the Mildred Boerick Prize for the best print submitted to the Thirteenth Annual Exhibit of American Block Prints. The print, "Richardson Bay," was made for the WPA Federal Art Project and is the same print with which Mr. Dean won the San Francisco Art Association prize in the 1938 Annual Graphic Exhibit.

Attention of Artist Members is called to the Weekly Go-Chart, listing exhibitions and art events, which appears every Sunday in the main news section of the San Francisco *Chronicle*. Mr. Paul Harlan, editor of the Go-Chart, requests that artists send notices of exhibitions to him for inclusion in his page.

Mr. Morgan Gunst, who discusses in this issue the Bookbinding Exhibition at the Fair, has personally selected this beautiful collection from important European and American art centers.

White Bowl. 164 *By* OTIS OLDFIELD.
Parilia Purchase Prize for Painting.

Seventh Parilia in Rehearsal

FANTASIA PACIFICA, Pageant and Ball, to be presented by the Art Association April 21st at Civic Auditorium, is now being rehearsed by the different pageant groups.

Brief synopsis: In prehistoric time, a giant Octopus held down the Sky, and all was in darkness. After the Gods killed the Octopus, light illuminated the World, and land, birds, animals and man were created. These events were celebrated by a dance of peace and rejoicing.

I. "The Gods were born in darkness" will be enacted by the *San Francisco Art Association*, Mrs. Doris Day and Mr. and Mrs. Otis Oldfield, Chairmen.

"Tane," God of Beauty and Craftsmen, accompanied by his Court, leads a colorful, dignified and ceremonious procession.

Court — Main Characters: Tane; 6 Goddesses carrying symbols of Beauty and Craft; Ro-eo, Messenger of Tane; Ru, the Hunchback (he became hunchback from trying to lift the sky); Tino-Hue, Lord of Ocean (Court of 6 with symbols); Maui, the Fisherman (fishes the Land out of Water); assistants to Maui, the Fisherman; Goddess.

II. Slaying of Octopus symbolizes the advent of Light. Presented by the *Alumni Association, California School of Fine Arts;* Jean De Longpre, Captain.

The Giant Octopus, who holds down the Sky obscuring Light, enters in a slow, drifting motion to center of floor. His great tentacles are supported by many men.

Tane descends from stage, and slays the Octopus with a huge spear. Columns of purple smoke ascend, the Octopus collapses, and sudden light illuminates the World. With rejoicing, the group files into position on the stage.

III. Symbolizing the Creation of Land; Women Students, *California School of Fine Arts.* A huge net, enveloping a float representing land is dragged in by Maui and the Fisherman. The float is decorated with flowers and seaweed. Girls in costume will represent flowers and seaweed. Objects carried will symbolize the Creation of Land.

IV. *George Pring School of the Dance;* a dance depicting the Creation of Birds and Animals.

V. Creation of Man; Men Students, *California School of Fine Arts.* Three shapeless forms, representing blocks of clay, are brought in by a group costumed so that their heads and backs are covered.

The Goddess from Tane's Court descends and unwraps these forms, revealing Red, Yellow and Orange Men. They dance. The attendants uncover their heads and join in the general rejoicing.

VI. "The Spirit of the Pacific"—dance of peace and rejoicing; *Betty Horst Dance Group.*

VII. *San Francisco Society of Women Artists;* Miss Rose Pauson, Chairman. Group enters symbolizing the Incas.

VIII. *Delta Epsilon Honor Society and Architectural Association, University of California;* Mr. Stanley Lachman, Mr. Harry Clauson, Chairmen. Group enters symbolizing the Aztecs.

IX. *Paul Ralston Chorus;* Mr. Harold Saville, Chairman. Group enters symbolizing the American Indian.

X. *San Francisco Architectural Club;* Mr. Leland Hyde, Chairman. The float depicts the stone images of Easter Island, and is accompanied by a large group of attendants.

XI. *Chinese Art Association;* Mr. James Lee, Chairman. Group enters symbolizing China.

XII. *James Lyons Dancers.* Dance of Cambodia.

XIII. *Staff, San Francisco Museum of Art;* Mr. Walter Gordon, Chairman. Group enters symbolizing Java.

Mr. Lee Randolph and Mr. Spencer Macky are in charge of the California School of Fine Arts Sections, including floats.

Phelan Awards Announced

Winners of the James D. Phelan Awards in Literature and Art for 1939-40 were announced by Dr. C. B. Lipman, speaking for the Trustees of the James D. Phelan Estate. In literature John E. Berry of Whittier, California, a student at the University of California at Los Angeles, was announced Fellow for the year 1939-40, the award of $1,000 given on the basis of a partially completed narrative poem. William Irvine of Stanford University was appointed alternate. A special committee of judges consisting of Robinson Jeffers and Benjamin A. Lehman passed on the manuscripts submitted.

The competition in art was limited to sculpture. In this field the $1,000 Fellowship went to Miss Charlotte Meyer of Santa Barbara and the appointment of alternate to Miss Avis Zeidler of 827 Duboce Avenue, San Francisco. The Committee of Selection consisted of Jo Mora, Eugen Neuhaus, and Haig Patigian.

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Current Exhibitions in Local Galleries

California Palace of the Legion of Honor, Lincoln Memorial Park: Throughout April, Paintings and Sculptures by San Francisco Artists. April 5-10, Regional Exhibition of Arts and Crafts by Members of the Junior League. April 15 through May 15, Exhibition of Paintings by Victor Arnautoff, Edward Farmer and Daniel M. Mendelowitz. Continuing through April 15, Paintings by Thaddeus Welch (1844-1919).

Courvoisier Galleries—The Pent House, 133 Geary Street: Opening, April 13, Water Colors by Millard Sheets.

De Young Memorial Museum, Golden Gate Park: April 2-30, First San Francisco International Salon of Photography. Opening April 8, Frontiers of American Art. (Selected works from Federal Art Projects, covering all art projects in the United States.)

Duncan, Vail Company, 364 Sutter Street: April 5-19, Water Colors by Harry Bellingham.

Gelber, Lilienthal, 336 Sutter Street: Water Color —California Wild Flowers, by Sidney Armer.

Gump Galleries, 246 Post Street: Continuing throughout April, Balinese Carvings, Drawings and Textiles. General Exhibition of Paintings and Fine Prints.

Oakland Art Gallery, Municipal Auditorium, Oakland: April 12-23, Selections from the Permanent Collection. Print Makers Society of California. April 30 to May 31, Annual Exhibition of Sculpture. Last receiving date for entries, April 22.

Paul Elder Gallery, 239 Post Street: April 3-22, Aquatints by Blanche McVeigh. Opening April 24, Oils by John Cummings.

Rudolph Schaeffer School of Design, 136 Saint Anne Street: Open to the public, on Wednesdays and Fridays, from 2 to 5 P.M., Weekly Exhibitions of Students' Work.

San Francisco Museum of Art, War Memorial, Civic Center: April 2-30, Drawings by Oskar Kokoschka. April 5 through May 7, Fifty-Ninth Annual Exhibition of the San Francisco Art Association.

April 15-May 30, Paintings by Gros, Gericault and Delacroix, lent by M. Knoedler & Co., by private collectors and museums.

Vera Jones Bright Gallery, 165 Post Street: Continuing throughout April, Original Persian Miniatures of the 18th and 19th Centuries. April 3-25, Water Colors by Dong Kingman.

Willard E. Worden Gallery, 312 Stockton Street: California Painting at the Turn of the Century; including works of Keith, Cadenasso, Ravinier and others.